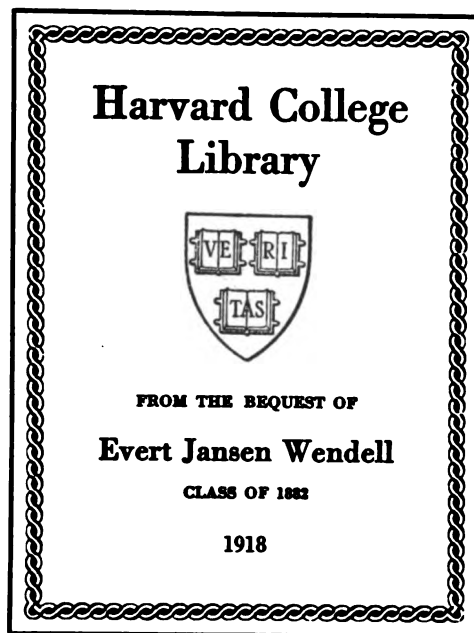

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CALVARY.

Oratorio.

Composed by

LOUIS SPOHR,

The English Version

By

EDWARD TAYLOR.

Entered at Stationers' Hall.

Nº 346.

LONDON,

Published by the Sacred Harmonic Society.

Nº 6, Exeter Hall.

1852.

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P R E F A C E.

THE original title of this Oratorio is "Des Heilands Letzte Stunden" (The Last Hours of the Saviour). The awful and interesting event which Spohr has selected for musical expression, has given birth to several Oratorios of great celebrity, particularly the "Tod Jesu" of Graun, the "Sieben Worte des Erlösers am Kreuze" of Haydn, the "Christus am Oelberg" of Beethoven, the "Grosse Passionsmusik" of Sebastian Bach, and the "Messiah" of Handel; but in none of these has it assumed the usual form of the Oratorio,—that is, a sacred drama set to music. This form Spohr has adopted, and thus interposed an additional difficulty in the way of his English translator. The Continental nations, Protestant as well as Catholic, are not conscious of any violation of propriety, still less of any irreverence, when they introduce the Saviour among the personages of an Oratorio, and set to music the words which he uttered. Regarding vocal music as the most perfect mode of giving expression to the strongest emotions of the soul, as well as of calling them into action, they attach no more impropriety to singing, than to reading them aloud. The feeling on this subject is very different in England, in deference to which the present translation has been made. The words of Jesus are supposed to be repeated by the Apostle John. I suggested this to the highly gifted Author of the Work as the fittest mode of obviating the difficulty; and it not only received his sanction, but he had the kindness to make all the musical additions and alterations which were thus required.

I will not attempt to conceal that in some places I have, designedly, departed from the original text, particularly in the Chorus of the Disciples, at the commencement of the Second Part, which in the German refers (I think inappropriately at that moment) to the supposed language and demeanour of the Priests. In this case I have substituted passages from the Prophetic writings of the Old Testament, referable to the sufferings and death of the Messiah. The horrors of the Crucifixion are, in the original, detailed with such painful minuteness, that I have sometimes taken the liberty to modify or change the expressions.

The present Oratorio may teach its Author that to preserve a reputation is quite as difficult as to attain one. It will be measured against his "Last Judgement,"—a test to which few sacred compositions would bear to be subjected. Perhaps there is no instance of a similar work, under like circumstances, having attained such speedy celebrity and such high estimation as the "Last Judgement." Before the performance of this Oratorio at the Norwich Festival in 1830, Spohr was little known in this country beyond the orchestra and audience of the Philharmonic Concerts, while as a sacred writer he was unknown. Yet, produced without the sanction of metropolitan approbation, new to every performer and every auditor, it at once seized the public attention, and commanded the admiration of the most distinguished professors of every school. Its influence upon the feelings of an audience has been attested by expressions more decided and unequivocal than I ever remember to have witnessed. I speak not of the admiration which the musician derives from such a display of the power and the resources of his art, but of the homage which nature, though musically untutored, involuntarily yet willingly pays to genius. The throbbing heart, the moistened eye, the quivering lip, here bespeak the triumph of the Composer.

Spohr's writing appears to me the spontaneous effusion of a mind which, like that of our unrivalled Milton, "touched and purified with the hallowed fire of the altar, proposes to itself things of the highest hope, though of hardest attempting." The distinguishing attributes of Milton's muse, justly and eloquently described by an eminent writer of the present day, may be fitly applied to that of Spohr. "He rises instinctively, rather than by effort or discipline, to the contemplation of objects of grandeur and awfulness: impressing on his own mind the scenes he would describe, he clothes them in the imagination of the hearer with the same radiant hues under which they appeared to his own."

What will be the decision of the English musician, and the suffrage of the English public, on the relative excellences of "The Last Judgement" and the present Oratorio, it is not for me to anticipate; but if I had thought the fame of its author would be endangered by the publication of his later work, I should not have engaged in the arduous undertaking of giving it an English version.

I know there are many persons who will regard the subject of this Oratorio as an improper exercise for the musician's art. With every respect for an opinion conscientiously adopted and avowed, I venture to dissent from it. The arts have been tributary to the service of Religion in all ages of the Jewish and Christian churches; and of these, none is more calculated to enkindle the flame of devotion, to elevate the spirit, or to touch the heart, than Music. Our immortal Bard invoked the "mixed power" of "voice and verse," in order to "present to our high-raised phantasy

"That undisturbed song of pure concent,
Aye sung before the sapphire-coloured throne
To Him that sits thereon,
With saintly shout and solemn jubilee."

If there be truth as well as poetry in this sentiment, then are the musician and the poet deserving of honour in proportion as they labour to accomplish the high and holy purpose to which it points; in proportion as they succeed in carrying the mind out of the walks of every-day life, in order to raise it into a purer element, and breathe into it a profounder and more pious emotion.

There are minds over which no combination of sounds united to kindred words has the power to exercise any influence; but I think it impossible for any who are capable of being thus moved to hear such a composition as the present without responding to that powerful appeal which it makes, not to the senses only, but through them to the heart. The truly devotional spirit, the really grateful heart, loves to dedicate those gifts, with which its Maker has especially endowed it, to His glory. The impulse of one is to rear to His honour the stately temple; the inward prompting of another bids him dedicate to His praise the boldest flights of poetic inspiration; whilst a third aspires to "celebrate in glorious and lofty hymns the throne and equipage of God's almightiness; what He works, and what He suffers to be wrought, with high providence in His Church; to sing victorious agonies of Martyrs and Saints, and the deeds and triumphs of His servants."

The last is the end here proposed. I have only to hope that its purpose will be accomplished; and that while it affords to the musician the conviction that the springs of his art are perpetually gushing out afresh, and its waters ever flowing, it will serve the purpose for which it was especially designed, by awakening the devotion and cherishing the hopes of the Christian.

EDWARD TAYLOR.

3, Regent Square, December 1st, 1836.

CALVARY.

Persons.

THE APOSTLE JOHN.
THE APOSTLE PETER.
JUDAS ISCARIOT.
MARY.
THE DISCIPLES.

THE PRIESTS.

CAIAPHAS.
PHILO.
NICODEMUS.
JOSEPH OF ARIMATHEA.
THE WITNESSES.

THE PEOPLE.

PART THE FIRST.

OVERTURE.

CHORUS OF DISCIPLES.

GENTLE night, O descend, fall on our Master's path!
while his cruel foes with looks of fury seek him, shelter,
O shelter him, peaceful night!

FIRST DISCIPLE.

Say, where lingers he yet, breathing words of affection
to his loved companions, or to God accents of piety?

SECOND DISCIPLE.

In Gethsemane's grove wanders he silently forth: there
the chosen surround him as the stars circle round the
moon.

CHORUS OF DISCIPLES.

Gentle night, O descend, fall on our Master's path!
while his cruel foes with looks of fury seek him, shelter,
O shelter him, peaceful night!

Recitative. JOHN.

Ye faithful followers of your suffering Lord,
Again receive me to your peaceful circle,
That my o'erladen heart may vent its sorrows.
His foes pursue him with relentless hate:
With fear and horror has my startled ear
O'erheard their cruel purpose;

While the priests and elders, in their looks
Of dark ferocious exultation,
Like the impending thunder-cloud,
Menace their victim with destruction.
His friend deserts him—he that shared his love:
O Judas! thou, even thou art faithless;
Thy dark suspicious mind and thy proud heart
Have urged this deed of blackest treachery.
But see—the false one comes—'t is Judas!

Recitative. JUDAS ISCARIOT.

Oh whither—whither shall I flee?
Black night, I welcome all thy horrors!
Shelter me, ye rocks, ye caves;
What have I done—accursed wretch?
Theirs is the deepest infamy that tempted me.
No—no! 't is I alone that am the traitor,
Alone 't is I! Away, thou price of blood!
Before their feet I'll cast the treacherous bribe.
But God's own arm shall set His chosen free;
I have prepared the triumph that awaits him,
And shall behold him crown'd with power and glory.
Guiltless I stand,—my heart, my hands are clean,
Yet should he fall, their sinless victim,
O wretch accurst! 't is thou—thou art his murderer!

Air.

Woe, horror, grief, despair
Surround me, seize my soul!
I see him bleeding, forsaken, lost, betray'd!
The earth upheaves,—hell yawns beneath,
And the torrent rages around me.

Open thy friendly jaws—hide me, O grave!
 Cover me, thou earth;
 Hide me in thy dark abyss.
 What is it holds me here? Apostate, away!
 Betrayer, away to the silent grave!
 There hide thee from the curses of all mankind.

Recitative. MARY.

What hope remains, if they prove false and faithless
 To whom his heart was ever open?
 Where shall he look for friendship or for succour,
 Deserted even by those who shared his love.

Solo. MARY.

Though all thy friends prove faithless,
 Though all forsake and flee,
 Thy love, all-gracious Master,
 Shall bind me still to thee.

Though terrors gather round thee,
 Betray'd, reviled, forsaken,
 My faith shall cling unshaken
 To thee, my Saviour!

CHORUS OF DISCIPLES.

Though all thy friends prove faithless,
 Though all forsake and flee,
 Thy love, all-gracious Master,
 Shall bind us still to thee.

Solo. JOHN.

What do I see? Yes, 't is a multitude
 With noise and tumult hither bending their steps:
 O scene of direst horror! 'T is the Lord,
 Their victim, led captive as a murderer!
 Onward they press to Pilate's judgement-hall,
 With looks of wild and savage exultation.
 Almighty Lord! O hither send Thine Angel,
 To loose the bonds that hold him.
 Save, O save him! Preserve Thy chosen son
 From the hands of his enemies.

Recitative.

Follow me!

And let us instant seek the palace:
 His enemies even yet shall be dismay'd,
 And shrink confounded from their bloody purpose.
 But lo! who comes, all-trembling like a shadow
 From the judgement-hall? Ha—the intrepid Peter!

Air. PETER.

Tears of sorrow, shame and anguish,
 Oh how vain to tell my grief!
 Whither shall I flee for comfort,
 Or from conscience find relief?

When Thou, O Lord, shalt come in power and glory,
 When heaven and earth before Thy bar are summon'd,
 Thou wilt disown Thy treacherous false disciple.
 Break, faithless heart, and end thy woe!

Recitative. MARY.

Thou—Peter!
 Thou, the rock on which he built;
 His eager champion, and his sworn defender!
 Then hope indeed is lost, and nought can save him.
 Eternal God, reveal Thy power,
 O hear our supplication!

CHORUS OF DISCIPLES.

O Thou Eternal God, ruler of earth and heaven, who
 with power uncontrolled turnest the hearts of men, plead
 the cause of the righteous, whom even his friend betrays!

Solo. MARY.

Regard Thou the oppressed, whom even his friend be-
 trays!

CHORUS.

Thou alone art his refuge, mighty in peril to save him.

Recitative. JOHN.

The portals of the judgement-hall unfold.
 What deepening gloom sits on each elder's brow!
 Lo one who folds around his limbs
 His ample robe, black as his heart,
 'Tis Caiaphas, the High Priest! Yet Joseph,
 Friend of God and of our Lord,
 Near him assumes his place;
 And with him the noble Nicodemus:
 He will not join th' oppressors' council.
 But oh! what tranquil resignation beams
 With mild effulgence from our Master's brow!
 They feel—they own his spotless purity:
 To him each eye directs its anxious gaze.
 Now all is still,—no whisper breaks the silence.
 Behold yon elder with dejected head;
 His trembling arms upon his breast he folds,
 And now he casts his eager looks to heaven.
 The High Priest bids, and he prepares to speak.
 O God, inspire him, grant him Thy heavenly guidance!

Solo. PHILO.

Father of our chosen nation!
 With thy holy inspiration
 Guide our counsels in this hour.
 We, the avengers of Thine honour,
 Here arraign this bold blasphemer:
 Mighty God, reveal Thy power!

CHORUS OF PRIESTS.

Mighty God, reveal Thy power!

Solo. PHILO.

Yes, Heaven's spirit here descending,
Strength to mortal weakness lending,
Now inspires my faltering breath.
Thou with magic art hast striven
To usurp the power of Heaven;
Impious man, thy doom is death!

CHORUS OF PRIESTS.

Impious man, thy doom is death!

Solo. PHILO.

Hear how God Himself condemns thee:
"Who blasphemeth My Name shall perish"
From the Mount in thunder came:
Yet with arts this arch-deceiver
Hath ensnared the true believer:
Then aloud his guilt proclaim!

CHORUS OF PRIESTS.

Then aloud his guilt proclaim!

Solo. FIRST WITNESS.

He hath the temple profaned,
Even in the season of prayer;
And with impious pride
This dissembler boasted,
"I will destroy God's house,
And in three days, unaided,
I will build it again."

I swear, before God and man, that I heard these words
from his mouth.

Solo. SECOND WITNESS.

He hath the Sabbath profaned,
Healing the halt and the blind;
Veiling his crime with smooth and artful speech.
Cæsar's power he disown'd:
Pardon he gave to sinners,
God's attribute alone.

I swear, before God and man, that I heard such words
from his mouth.

Solo. PHILO.

Hear'st thou what these have said?
Hast thou aught in defence?
Do thy looks wander round, silent, undaunted?
Vain are thy arts, deceiver!

He who thy heart can search
Its falsehood will detect.

Swear again, with a solemn oath, that ye heard these
words from his mouth!

THE WITNESSES.

We swear it!

THE PRIESTS.

Ye swear it!

Recitative. JOHN.

Ah Mary! Thou, o'erwhelm'd with grief and anguish,
Hast sunk beneath the stroke: thy heart is broken!
Yes, he will suffer: his foes have triumph'd o'er him.
Teach us, O God, to say, "Thy will be done!"

Quartet. THE DISCIPLES.

Thou, Lord, art our refuge; hear us in trouble! Dark
are Thy counsels, deep are Thy judgements: grant us, with
faith unshaken, still to adore Thee!

Recitative. NICODEMUS.

That I our laws revere, ye know,
And worship God our Father.
Of him whom ye accuse, fearless I speak,
Whose blameless life shall be his best defence.
What sinful speech or act confirms this charge?
From doubtful words 't is drawn—yea, acts of mercy:
Pardon, not punishment, should ye award him.
He speaks from God, and all his life is holy.

Recitative. JOSEPH OF ARIMATHEA.

To me he seem'd a prophet of the Lord:
Isaiah's spirit spake in all his words,
And wonders wrought he, as of old did Moses.
Such power can man derive from God alone,
Whose spirit rests upon His chosen servants.

CHORUS OF PRIESTS AND PEOPLE.

Shame! Shame! Would they the deceiver save? Would
they defy our laws, and with sinners unite? They are
Nazarenes, full of deceit and pride. Caiaphas! Caiaphas!
Judgement! We are Abraham's children, heirs of the holy
promise, both now and for ever. They are sons of dark-
ness: cast them out! They shall not dwell with believers.
Caiaphas! Judgement! God will speak through thee.

Solo. CAIAPHAS.

Then hear, ye people! To the dust my spirit sinks
In deep abasement; horror fills my soul.
Apostate! how shall man avenge his Maker?
Thy punishment should come from God's own hand.

CHORUS OF PRIESTS AND PEOPLE.

Woe! woe! destruction on thee fall! Our reproach
ages to come shall proclaim.

Recitative. CAIAPHAS.

I who enthroned on Moses' holy seat,
And who alone the yearly sacrifice for sin
With sacred rites may dare to offer, and thus
To purify the chosen nation, I by the living God
Adjure thee that thou tell us if thou be the Christ,
The only Son of the Eternal Father!

JOHN.

Jesus saith: "I am he whom thou sayest: hereafter ye
shall see the Son of Man sitting in great power on the
throne of his Father, coming to judgement on the clouds
of heaven."

CAIAPHAS.

Yourselves have heard, from his own mouth;
Thou, too, hast heard, O Jehovah, most mighty!
Here, as this priestly robe I rend,
Him do I sever from the chosen flock,
And instant death shall expiate his crime!

CHORUS OF PRIESTS.

Thy just commands are then fulfilled, Lord God of
Hosts. Death! Death! Death!

Recitative. NICODEMUS.

Stirs there no pity in your cruel hearts?
Will no one dare to intercede for mercy?
Then, guiltless sufferer, is thy death decreed:
Resign thy willing spirit to thy Maker,
As did the prophets whom they also murder'd,
Now throned in glory on the Lord's right hand,
To judge the race of Israel.

CHORUS OF PRIESTS AND PEOPLE.

Upon us be his blood, and on our children! Our law
commands his death. Slowly let him breathe out his soul!
To the Cross! to the Cross! There his lifeless form shall
hang: no earth shall cover him, neither shall flowers
spring upon his grave, nor tears bedew the tomb where
sleeps his dust. Hence! hence! To the Cross! with
slaves to die.

PART THE SECOND.

CHORUS OF DISCIPLES.

O look not down, thou glorious Sun, from out thy dwell-
ing so heavenly bright, nor enlighten the path of death
which Christ our Lord is doomed to tread.

Soli.

He is despised and rejected of men, a man of sorrows,
and acquainted with grief.

He hath carried our sorrows and borne our griefs: it
hath pleased the Lord to bruise him, He hath put him to
shame.

Weep, ye daughters of Jerusalem! he is numbered with
transgressors, he is wounded for our sins.

As a lamb to the slaughter, so the Saviour is led to
death. Our shepherd is smitten, and his sheep are scat-
tered abroad: he is bruised for our transgressions!

CHORUS OF DISCIPLES.

Hide thou thy beams, O Sun! Veil in darkness and
sorrow thy light!

Recitative. JOHN.

Behold the altar where the Lamb shall suffer!
What sorrow e'er was like to his?
In torment doom'd to end his sinless life,
A life to God's commands devoted,
And to man's salvation.
Great God, forsake him not in life's last hour;
O take from death its sting.

CHORUS OF PRIESTS AND PEOPLE.

King of Israel, help thou thyself! All hail! Come, thou
mighty one, come down from off the Cross! Thou who
hast trusted in God, let Him deliver thee, if He delight in
thee. Save thyself, thou who savedst others! Hail, Israel's
King! Come down, and we will bow before thee, proclaim-
ing "Hosanna to the Son of David!"

Recitative. JOHN.

Jesus saith: "Father! forgive them, they know not
what they do."

O Mary, what dying love even for his murderers!
Turn thou thine eyes upon our suffering Lord,
Nor heed their savage triumph.

The world hath known him not; but he shall go
 Unto his God and Father: we soon shall follow.
 O mother! hide thy tearful eye within this bosom:
 Let us approach him, that his dying look,
 Not on his foes, but upon us may fall:
 For we have loved him, and have followed him
 Even unto death.

He saith: "My mother, lo! that is now thy son: son,
 behold thy mother!"

Recitative. MARY.

Hast thou for me a look, a thought?
 In bitter torment is thy love unshaken?
 I live again! Such love
 O'er death itself shall triumph.
 My soul henceforth, this sinful world forgetting,
 To heaven aspires, where pain is known no more,
 Nor sin nor death, but every murmur dies;
 Where all the chosen Saints, at thy right hand,
 In endless joy shall dwell with thee for ever.

Air.

When this scene of trouble closes,
 Lord, in Thee my trust reposes,
 Love divine shall be my stay:
 In that hour Thou wilt protect me,
 And Thy mercy will direct me,
 While un murmuring I obey.
 Vainly shall the grave close o'er him,
 Death is powerless before him:
 To Thee, Father, he ascends!
 There, where sorrows cease to grieve us,
 He will to himself receive us,
 One in Thee, our Father, Friend!

Terzet. THE DISCIPLES.

Jesus, heavenly Master!
 Thy love forsakes us not in this dark hour,
 Shedding around its holy power;
 Like some bright star that, beaming o'er us,
 Dispels the shades of night before us.
 Think Thou on us when death shall sever,
 And guide us hence to rest for ever!

Solo. JOHN.

Behold, the closing scene is near! Even now
 Relentless Death his prey is seizing,
 Though strong in youth, with manly beauty blooming.
 O suffering Lamb of God, for us Thou bleedest!
 With anguish'd look his eyes are turned to heaven,
 His prayers to God his Father are ascending:
 He speaks—"My God, my God!
 O why hast Thou forsaken me?"

CHORUS OF DISCIPLES.

All merciful God, in this dread hour of death do Thou
 regard him! Father, receive his spirit!

Recitative. JOHN.

See, God's paternal love attends him still,
 And Heaven's peace descends upon the sufferer!
 The sting of death is past! He meekly bends
 His sacred head, submissive, tranquil.
 Eternal glory, never-ending honour,
 And joy, await him in his Father's presence.
 Again he speaks: O receive, Lord, in mercy
 His last petition.
 "Father! into Thy hands I commend my spirit.
 It is finished!"

CHORUS OF DISCIPLES.

His earthly race is run, and life's last pang is o'er. O
 bear his deathless soul, ye Angels, to God above!

CHORUS OF PRIESTS AND PEOPLE.

What threatening tempest gathers, black as the night!
 Hither it rolls, and blots the sun from the firmament!
 Heard ye the whirlwind, how it howls like the moans of
 the dying? The earth is reeling; the abyss is yawning;
 the rocks are cleft asunder, and the mountains fall!
 The graves are bursting! Lo, angry spectres rise from
 their tombs: they flit before us with looks of vengeance:
 the dark cloud receives them, and whirls them aloft!
 Woe! woe! Mercy, O Thou Almighty One! these are
 Thy judgements! Spare us, Lord, and let not Thy fierce
 wrath consume us, but let our guiltless children plead be-
 fore Thee!

Whose was the guilt, who was his murderer? Caiaphas,
 thou! The avenging thunder of God shall destroy thee
 —thou that saidst "On us be his blood, on us and on our
 children!" Lord, in mercy spare us! Call back to earth
 his spirit, Mighty Avenger, and we will kneel before him
 in deep remorse! Give us to see him—give us to hear
 him! Vain are our prayers and tears: his life returns
 no more! Away! away! from God's just vengeance:
 away! and seek the Mercy-scat: his wrath pursues us:
 Away!

Recitative. JOSEPH OF ARIMATHEA.

Ye flee from the avenger in the heavens,
 But how shall ye escape the torment of your souls?
 No man e'er died like him,—like him
 None ever lived.
 Angels and men shall speak his endless praise:
 He was the Christ, the Son of the Almighty.

CHORUS OF DISCIPLES.

He was the Christ, the Son of the Almighty.

Recitative. JOSEPH OF ARIMATHEA.

Ye friends of Jesus, who his steps attended,
 Fulfill your last sad duty to your Master.
 O Lamb of God, thy life of love is ended :
 Within the dark and silent sepulchre,
 From earthly cares reposing, sleep undisturb'd,
 As sleeps the infant on its mother's breast ;
 Until by God awaken'd ; when all thy chosen,
 Cleansed by Thy blood, shall meet before Thee.

CHORUS OF DISCIPLES.

Beloved Lord, thine eyes we close,
 Here earthly sorrows, cares and woes
 No more assail Thee !
 Sleep till angelic hosts on high,
 When Thou shalt gain Thy native sky,
 Triumphant hail Thee !
 Beyond the starry-spangled dome
 Thy spirit seeks its heavenly home,
 To God's right hand ascending :
 Thy life of toil and suffering o'er,
 His peace awaits Thee evermore,
 His glory never ending !

C A L V A R Y.

PART THE FIRST.

No	Description	Page
	OVERTURE	2
1.	Chorus. Gentle night, O descend.....	6
2.	Recitative. Ye faithful followers.....	9
3.	_____ Oh where shall I flee.....	11
4.	Air. Woe! horror!.....	12
5.	Recitative. What hope remains.....	16
6.	Solo and Chorus. Though all thy friends..	16
7.	Solo. What do I see?.....	21
8.	Recitative. Follow me.....	23
9.	Air. Tears of sorrow.....	24
10.	Recitative. Thou, Peter?.....	27
11.	Chorus. O thou eternal God.....	28
12.	Recitative. The portals of the judgem ^t -hall	38
13.	Solo and Chorus. Father of our chosen nation	40
14.	Recitative. Ah! Mary!.....	45
	Quartett. Thou, Lord, art our refuge....	46
15.	Recitative. That I our laws revere.....	48
16.	_____ To me he seemed a prophet...	49
17.	Chorus. Shame! shame!.....	49
18.	Solo. To the dust my spirit sinks.....	58
	Chorus. Woe! woe!.....	58
19.	Recitative. I, who enthroned.....	59
20.	_____ Stirs there no pity.....	61
21.	Chorus. Upon us be his blood.....	62

PART THE SECOND.

No	Description	Page
22.	Chorus. O look not down.....	69
23.	Recitative. Behold the Altar.....	74
24.	Chorus. King of Israel.....	75
25.	Recitative. O Mary.....	82
26.	_____ Hast thou for me a look...	84
27.	Air. When this scene of trouble.....	85
28.	Terzetto. Jesus, heavenly Master....	89
29.	Solo. Behold, the closing scene.....	93
30.	Chorus. In this dread hour.....	95
31.	Solo. See God's paternal love.....	98
	Chorus. His earthly race is run.....	100
32.	Chorus. What threatening tempest....	103
33.	Recitative. Ye flee from the avenger..	130
34.	Chorus. He was the Christ.....	130
35.	Recitative. Ye friends of Jesus.....	131
36.	Chorus. Beloved Lord.....	132

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OVERTURE.

SECONDO.

Metronome, ♩ = 76.

ANDANTE

GRAVE.

The musical score is written for piano and grand staff. It begins with a key signature of two flats (B-flat major) and a 2/2 time signature. The tempo is marked "ANDANTE GRAVE". The score consists of eight systems of music. The first system shows the piano part with dynamics *p*, *cresc.*, *fz*, *mf*, and *dim.*. The second system continues with *p*, *fz*, *mf*, and *dim.*. The third system shows *p* and *mf*. The fourth system shows *mf*, *cresc.*, and *fz*. The fifth system shows *dim.*, *p*, *cresc.*, *f*, *cresc.*, and *ff*. The sixth system shows *dim.*, *p*, *cresc.*, *fz*, and *p*. The seventh system shows *p*, *cresc.*, *f*, and *ff*. The eighth system shows *dim.*, *cresc.*, *fz*, *cresc.*, and *dim.*.

OVERTURE.

PRIMO.

9

Metronome, ♩ = 76.

ANDANTE

GRAVE.

1 2 3 4 5 6

cresc. fz *mf* *dim.*

p cresc. fz *mf*

dim.

gva *p cresc. f ff* *dim.*

gva loco *p cresc. fz*

gva *cresc. f cresc. ff*

gva *dim. p*

4

SECONDO.

fz *mf* *rf* *dim:* *p* *cresc.* *f* *cresc.* *ff*

mf *dim:* *p* *cresc.* *ff*

f *pp* *morendo* *pp* *cresc.* *f* *dim:*

pp *cresc.* *fz* *dim:* *pp*

ff

pp cresc: fz

mf dim: p

gva p cresc: f ff dim:

gva loco cresc: fz

f pp fz

morendo

pp cresc: fz dim: pp cresc: fz dim: pp

ff 1

N^o 1.

LARGHETTO. ♩ = 80. CHORUS OF THE DISCIPLES.

SOPRANO. ALTO. TENDRE. BASSO. PIANO FORTE.

Gentle night, O de-
Gentle night, O de-
Gentle night, O de-
Gentle night, O de-

scend, Fall on our Master's path: *mf* Gentle night, O de-
scend, Fall on our Master's path: *mf* Gentle night, O de-
scend, Fall on our Master's path: *mf* Gentle night, O de-
scend, Fall on our Master's path: *mf* Gentle night, O de-

scend, Fall on our Mas - - - ter's path: *dim* While his cruel
scend, Fall on our Mas - - - ter's path: *dim* While his cru - - - - el
scend, Fall on our Mas - - - ter's path: *dim* While his cru - el foes
scend, Fall on our Mas - - - ter's path: While his cruel foes with looks of

foes with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 foes with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 ... with looks of fu--ry seek him, Shel - - - ter, O shel - - - ter him...
 fu - - - - - ry seek him, Shel - - - ter, O shel - - - ter him...

pp *cresc.* *pp* *cresc.* *pp* *cresc.* *pp* *cresc.*

dim **FIRST DISCIPLE**
, peace - - ful night! Say, where wanders he yet? Breathing words of affec-tion to his lov'd com
, peaceful night!
, peaceful night!
, peaceful night!

dim *dim* *dim* *dim* *dim* *p*

dim **SECOND DISCIPLE.**
 panions, or to God accents of pi--e--ty? In Geth-se - - - mane's

pp

grove wanders he si - lent - ly forth; There the chosen surround him, As the

Gentle night, O de-
 Gentle night, O de-
 Gentle night, O de-
 Gentle night, O de-
 stars circle round the moon. Gentle night, O de-

scend, Fall... on our Master's path! Gentle night, O de-
 scend, Fall on our Master's path! *mf* Gentle night, O de-
 scend, Fall... on our Master's path! *mf* Gentle night, O de-
 scend, Fall on our Master's path! *mf* Gentle night, O de-
 scend, Fall on our Master's path! *cresc.* *mf*

scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cruel foes
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with
 scend, Fall on our Mas - - ter's path! While his cru-el foes, with

looks of fu - - - - ry seek him, Shel - - - - ter, O shel - - - - ter him, ... peace - ful

... with looks of fu - ry seek him, Shel - - - - ter, O shel - - - - ter him, ... peaceful

looks of fu - - - - - ry seek him, Shel - - - - ter, O shel - - - - ter him, ... peaceful

looks of fu - - - - - ry seek him, Shel - - - - ter, O shel - - - - ter him, ... peaceful

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

night, Shel - ter, O shelter him peace - ful night!

Nº 2.

RECIT: JOHN. (Tenor)

Ye faithful followers of your suffering Lord, Again receive me to your peaceful

RECIT:

circle, That my o'er-laden heart may vent its sorrows. His foes pursue him with relentless

Allegro

hate, With fear and horror has my startled ear O'erheard their cru - - - el

purpose, While the priests and elders, in their looks of dark fe-rocious ex-ul-

-ta-tion, Like th'impend - - ing thunder-cloud, Menace their victim with de-

struction.

ff Allegro

$\text{♩} = 138.$

RECIT:

His friend deserts him, he that shar'd his love. O Judas! Judas! thou, even thou art

faithless: Thy dark suspicious mind and thy proud heart Have urg'd this deed of blackest

treachery! But see!

mf. All^o

the false one comes! 'tis Judas!

f. All^o

N^o 3. JUDAS ISCARIOT.

Oh where, where, where shall I flee? Black night, I welcome all thy

RECIT:

f *p*

horrors; shelter me ye rocks, ye caves! What have I done? ac - cur - sed

f *p*

wretch! Theirs is the deep - - est in - - fa - my that tempted me:

f

a Tempo *cresc.* *f* *p* *ritard.*

No! No! 'Tis I alone that am the traitor! Alone, 'tis

Adagio. *p* *cresc.* *fz* *p* *fz* *p*

a Tempo

I, Away thou price of blood! Before their feet I'll cast the treach'rous bribe.

fz *fz* *fz* *p*

RECIT:

Yet God's own arm shall set his chosen free: I have prepar'd the triumph that awaits him, And

mf *p* *mf*

shall behold him crown'd with power and glory; Guiltless I stand — my heart, my hands are

f *p*

Allegro. ♩ = 138.

clean.

RECIT.

Yet should he fall — their sin — less

cres *f*

cresc. *a Tempo.*

victim! O wretch accurst! 'Tis thou, Thou art his murderer!

Andante

p *cresc.*

AIR. ♩ = 138.

Nº 4.

Woe, horror, grief, despair! surround me, seize my

f *f* *sempre legato*

ALLEGRO

soul! I see him bleeding, for

- sa - ken, lost, betray'd: The earth upheaves, hell yawns be-

neath, and the torrent ra - - - ges a - round me, O - - pen thy friendly

jaws, hide me O grave! hide me! hide me! Cover me, thou earth,

hide me O grave, hide me, hide me, in thy dark a - - byss!

p *cresc:* What is it holds me here?

What is it holds me here? A - postate a -
way! Be - trayer, a - way! a - way to the si - - - lent grave! A
- way to the si - - - - - lent grave! There hide thee from the curses of
all man - kind! There hide thee from the curses of all man - kind!
Woe, horror, grief, despair! surround me,

seize my soul! I see him bleeding! The earth up - -

heaves, hell yawns be - neath! And the torrent rages around me: O - pen thy

jaws, hide me, O Grave! Hide me, hide me! in thy dark abyss! Hide me, O

Grave! Hide me, hide me! hide me, hide me! with -

in thy dark a - - byss! Hide me, ... O Grave,

in thy dark a - - byss!

f *dim:* *p* *cresc:* *f* *dim:* *p*

p *morendo.* *morendo.* *1*

LARGHETTO

What hope remains, if they prove false and faithless

to whom his heart was e - ver open? Where shall he

look for friendship or for suc - cour, Desert - - ed even by those who shar'd his

love.

Ritard: Though all thy friends prove

dim:

faith - - less, Though all forsake and flee, Thy love, all gracious

Mas - - - ter, Shall bind me still to thee, Shall bind me still to

cresc:

cresc:

thee.

CHORUS OF THE DISCIPLES.

ff Though all thy friends prove faith - - - less, Though

pp Though all thy friends prove faith - - - less, Though

pp * Though all thy friends prove faith - - - less, Though

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

mf all forsake and flee, Thy love, all gra - - cious

pia Thy love, all gra - - cious

pia Thy love, all gra - - cious

pia Thy love, all gra - - cious

cres Thy love, all gra - - cious

cres Thy love, all gra - - cious

cres Thy love, all gra - - cious

Mas - - - ter, Shall bind me still to thee,

Mas - - - ter, Shall bind us still to thee, to

Mas - - - ter, Shall bind us still to thee, to

Mas - - - ter, Shall bind us still to thee, to

p Shall bind me still to thee,

p Shall bind us still to thee, to

p Shall bind us still to thee, to

p Shall bind us still to thee, to

* This part is intended by the Composer for the *Second Alto Voices*.

to thee. Though ter - - rors ga - - - ther

thee, to thee.

thee, to thee.

thee, to thee.

thee, to thee.

p

cres round . . . thee, Be - tray'd, re - - vil'd, for - - sa - - - - ken, My

mf

cres

faith shall cling un - - sha - - - - - ken, To thee, my Sa - - - - -

viour, to thee, to thee, my Sa - - - viour, to thee, . . . to thee, . . .

to thee! Though all thy friends prove

Though all thy friends prove faith - - less, Though

Though all thy friends prove faith - - less, Though

Though all thy friends prove faith - - less, Though

faith - - - - - less, Though all forsake and flee. . . . Thy

mf all forsake and flee. Thy love, all gra - - cious

mf all forsake and flee. Thy love, all gra - - cious

mf all forsake and flee. Thy love, all gra - - cious

love, all gra-cious Master, shall bind me still to thee, to thee, *p*

Mas-ter, Shall bind us still to thee, to *p*

Mas-ter, Shall bind us still to thee, to *p*

Mas-ter, Shall bind us still to thee, to *p*

to thee, shall bind me still... to thee, to *for*

thee, to thee, Shall bind us still to *mf* *p*

thee, to thee, Shall bind us still to *mf* *p*

thee, to thee, Shall bind us still to *mf* *p*

thee, to thee, Shall bind us still to *mf* *p dim:*

thee, Shall bind me still to thee, *p*

thee, shall bind us still to thee, shall bind us *p*

thee, shall bind us still to thee, shall bind us *p*

thee, shall bind us still to thee, shall bind us *p*

Shall bind me still to thee, shall bind me still to thee, to thee, to
 still to thee, shall bind us still to
 still to thee, shall bind us still to
 still to thee, shall bind us still to

pia *cres* *pp* *cres* *pp* *cres* *pp* *cres*

thee.
 thee.
 thee.
 thee.

for *for* *for* *for*

f *dim*

Nº 7.
 ANDANTE CON MOTO. ♩ = 72.

pp *fz* *pp* *cres* *fz*

JOHN.
 What do I see?

pp *pp* *fz*

Yes - tis a multitude with noise and tumult hi - - - ther bending their

steps; O scene of direst horror!

'Tis the Lord, their victim, led captive as a murd'rer -

On - - - ward they

press to Pi - late's judg - - ment hall, With looks of savage ex - ul -

ta - - tion: Al - mighty Lord, O hither send thine Angel to loose the bonds that

hold him; Save, O save him! preserve thy chosen Son from the hands of his

dim

dim

e - - - - - ne - - - - - mies!

pp

ppp

RECIT: No 8.

Follow me! and let us instant seek the palace — His

f

p

e - - - - - nemies ev'n yet shall be dismay'd, And shrink confounded from their blood - y

purpose: But lo! who comes, all trembling like a shadow from the judgment

hall? Ha! th'in - tre - - pid Pe - - ter?

mf

p

AIR. PETER. $\text{♩} = 58.$ LARGHETTO
CON MOTO.

Tears of sorrow, shame and anguish, Tears of sorrow, shame and
 anguish, O how vain to tell my grief, O how vain to tell my
 grief! Whither shall I flee for comfort, Or from conscience find re-
 lief? Where shall I flee for comfort, Or from conscience find re-lief?
 Or from conscience find re-lief? Tears of sorrow, shame and
 anguish, Tears of sorrow, shame and anguish, O how vain to tell my

grief, O how vain to tell my grief! Break faithless heart, O break and end my woe! When thou O Lord shalt come in pow'r and glo - ry, When heav'n and earth before thy bar are summon'd, Thou wilt disown thy treach'rous false dis - ciple: When thou O Lord shalt come in pow'r and glo - ry, When heav'n and earth before thy bar are summon'd, Thou wilt disown thy treach'rous false dis - ciple, Faithless heart, faithless heart break, and end thy woe.

f *dim.* *p* *cres* *grv* *locob* *cres* *p* *cres* *cres* *f* *f* *p*

pp Tears of sorrow, shame and anguish, *mf* Tears of sorrow, shame and

anguish, *cres* O how vain to tell my grief, *f* O how vain to tell my

grief; *p* When thou O Lord shalt come in pow'r and glory, *f* When heav'n & earth before thy bar are

sum - - mon'd, *f* Thou wilt disown thy treach'rous false dis - ci - - ple, thy treach'rous

false dis - ci - - - ple. *p* Tears of sorrow, shame and anguish, *p* O how

vain to tell my grief, *p* Tears of sorrow, shame and anguish, *p* O how

cres

cres *f* *dim.*
vain to tell my grief, O how vain to tell my grief!

No 10. MARY. RECIT.
cres *dim.* *p*
Thou, Peter?

thou? the rock on which he built! His eager champion, and his sworn defender?

a Tempo. $\text{♩} = 76.$ *cres*
Then hope indeed is lost! Nought, nought can save him: E - ter - - nal
p Andante. *cres*

f *p*
God, re - veal thy power, O hear our sup - pli - - ca - - -

- tion!
poco a poco stringendo
p *cre - - - scen - - do*

CHORUS OF THE DISCIPLES.

for
O thou e - ter - - - - - nal God, Ruler of earth and

f
O thou e - ter - - - - - nal God; Ruler of earth and

f
O thou e - ter - - - - - nal God, Ruler of earth and

O thou e - - - - - ter - - - - - nal God, Ruler of

heav'n, Who with pow'r un - - con - - troul - - - ed, Turn - - - est the hearts of

heav'n, Who with pow'r uncontroled, Turnest the hearts of men,

heav'n, Who with pow'r uncontroled, Turnest the hearts of men,

earth and heav'n, Who with pow'r uncon - troul - - - - - ed, Turnest the

pia. *mf*
men, the hearts of men! Plead the cause of the righ - - teous Whom

p *mf*
Turn - - est the hearts of men! Plead the cause of the righ - - teous Whom

p *mf*
Turn - - est the hearts of men! Plead the cause of the righ - - teous Whom

dim *p* *mf*
hearts of men! Plead the cause of the righ - - teous Whom

ev'n his friend be - trays! re - gard thou th'op - press - - - ed, Whom

ev'n his friend be - - trays!

ev'n his friend be - - trays!

ev'n his friend be - - trays!

pp

.... ev'n his friend be - trays!

for

Thou alone art his re - - fuge, Mighty in pe - ril to

f

for

Thou alone art his re - - fuge,

for

Thou alone art his re - - fuge, Mighty in peril to save... him, Mighty in pe - - -

save him, Migh - - ty, mighty in pe - - - ril to save.....

pe - - - ril to save him, Mighty in pe - ril to save him,
 Thou a - lone art his re - fuge, Mighty in pe - ril, migh - - ty in
 Thou alone art his
 re - - - - fuge, Mighty in pe - ril to save.....

Mighty in pe - - - - ril to save him.
 pe - - - ril to save him, Mighty in pe - ril to save.....
 re - - - - fuge, Mighty in pe - ril to save.....
 him, Mighty in pe - ril to save him, in pe - - - ril to

Thou alone art his re - - - fuge, Mighty in pe - ril to save..... him:
 him, Mighty in pe - - - ril to save..... him, in
 him, Migh - ty in pe - - - ril, in
 save... him. Thou alone art his

[illegible]

pe - - - - ril to save him, Migh - - ty in pe - ril to save him. *dim.*
 Mighty in pe - - - ril to save him. *dim.*
 re - - - - fuge, Mighty in peril to save him, in pe - ril to save him. *dim.*

for
 O thou e - ter - - - - nal *f*
 O thou e - ter - nal *f*
 O thou e - ter - nal *f*
 O thou e - *f*
 cre - - - - scen - - do *for*

God, Ruler of earth and heaven, Who with pow'r un - con - - troul - - - ed,
 God, Ruler of earth and heaven, Who with pow'r uncon-trouled,
 God, Ruler of earth and heaven, Who with pow'r uncon-trouled,
 - ter - - - - nal God, Ruler of earth and heaven, Who with pow'r uncon-

Turn - - est the hearts of men, the hearts of men. Plead the

Turnest the hearts of men, Turn - - - est the hearts of men. Plead the

Turnest the hearts of men, Turn - - - est the hearts of men. Plead the

troul - - - - ed Turn - - - - est the hearts of men. Plead the

dim p

cause of the righ - - - teous, Whom ev'n his friend be - trays. MARY. Plead the

cause of the righ - - - teous, Whom ev'n his friend be - trays. *cres*

cause of the righ - - - teous, Whom ev'n his friend be - trays. *cres*

cause of the righ - - - teous, Whom ev'n his friend be - trays. *cres*

p

cause of the righ - - - teous, Whom ev'n his friend be - trays.

Thou alone art his re - - fuge, *p cres f*

cres

for
Thou alone art his
for
Thou alone art his re - - fuge, Mighty in pe - ril to save him, might
Mighty in pe - ril to save him, Migh - - - ty in pe - - - ril, in pe - ril to

CHOR:
for
Thou alone art his re - - - fuge, Mighty in pe - ril to
re - - - fuge, Mighty in pe - ril to save him, in pe - - ril to save him,
- - - ty in pe - - - ril to save him, mighty in peril to save him,
save him, Migh - - ty in pe - ril to

save him, in pe - - ril, Migh - - - - ty,
Thou alone art his re - - - fuge, Mighty in pe - ril to
Migh - - - ty in pe - - - - - ril to save him, in pe - - - -
save him.

mighty in pe - ril to save him.

save him, in pe - - - ril to save

--- ril to save him, mighty in pe - - - - ril to save him,

Thou alone art his re - - - - fuge, mighty in pe - ril to save

Thou alone art his re - - - fuge, Mighty in pe - ril to save . . . him, in

him, Thou a - - - lone art his

Thou a - - lone art his re - - - - fuge, Mighty in pe - - - - - ril to

him. Thou alone art his

pe - - - - ril to save him, in pe - - - ril to save

re - - - - fuge, Mighty in pe - ril to save him, mighty in pe - - - -

save him, Mighty in pe - - - - ril to . . . save

re - - - - fuge, Mighty in pe - ril to save

him. Thou *pia* a-lone art his re - - - - fuge,
 -ril, Thou *p* a - - - - lone art his re - - -
 him. Thou *p* a-lone art his re - - - - - fuge,
 him. *dim.* Thou *p* a - - - lone art his

Mighty in pe--ril to save him, in pe-ril to save him, Mighty in pe - - - -
 - - - - - fuge, Migh - - - - - ty in
 Mighty in pe - - - - - ril, in pe--ril to save.
 re - - - - - fuge, Migh - - - - - ty in

- - - ril to save him, *cres* Migh - - - - ty in pe - ril to save him. *ritard for*
 pe - ril to save him, *cres* mighty in pe - - - ril to save him. *ritard for*
 him, in pe--ril to save him, *cres* mighty in pe - - - ril to save him. *ritard for*
 pe - - - - - ril to save. him. *ritard for*

RECITATIVE.

JOHN.

Nº 12.

♩ = 84.

The portals of the judgment hall un-

ANDANTE.

*p**cres**f*

fold: What deep'ning gloom sits on each el - - der's brow! Lo, one who folds around his

limbs his ample robe, black as his heart, 'Tis Ca - ia-phas, the High Priest! Yet

Joseph, friend of God, and of our Lord, Near him assumes his place, and with

him the noble Nico - demus; He will not join the oppressor's counsel. But cā! what

tran - quil re - sig - na - - - tion beams with mild effulgence from our Master's

brow! They feel— they own his spotless pu - ri - ty! To him each eye directs its anxious

gaze. Now all is still— no whisper breaks the silence!

Andante.

Behold yon Elder with dejected head, His trembling arms upon his breast he

folds: And now he casts his eager looks to heaven: The High Priest

a Tempo

bids, and he prepares to speak: O God in -

p

ANDANTE

spire him! Grant him thy heavenly guidance!

Nº 13. $\text{♩} = 69.$ PHILLO.

Fa - - ther of our chosen nation, With thy holy in - spi -

LARGO. *pp*

ration, Guide our counsels in this hour! We th'avengers of thine

honour, Here arraign this bold blasphemer, Migh - - - ty God, re - - veal thy

cres *f*

cres *f*

power!

CHORUS OF PRIESTS.

for Migh - - - ty God, re - veal thy power! *dim* *p*

for Migh - - - ty God, re - veal thy power! *dim* *p*

ff *pp*

PHILO.

pp Yes, heav'n's spirit here descending, Strength to mortal weakness lending, Now in - *cres* *f*

pp *cres* *p* *cres*

spires my falt' - - - ing breath. Thou with magic art hast striven, To usurp the pow'r of *cres*

f *dim* *p* *cres*

CHORUS

f Impious Man, thy doom is death!

Heaven, Impious Man, thy doom is death! Impious Man, thy doom is death! *f* *p*

PHILO. *cres* *f*

Hear how God himself condemns thee, "Who blasphemes my name shall

pe - - rish" from the Mount in thun-der came: Yet with arts this arch de -

ceiver hath ensnar'd the weak be - liever; Then a - - loud his guilt pro -

claim.

CHO^s *f*

Then a - loud his guilt pro - claim!

Then a - loud his guilt pro - claim!

FIRST WITNESS. (Tenor)

He hath the temple pro -

- fan'd, Even in the sea - - son of prayer, And, with im - - pious

poco a poco

pride, this dis - - sem - - bler boast - - ed, "I will destroy God's

crescendo
poco crescendo

house, and in three days un - aid - ed, I will build it a - gain." I

f *mf* *f*

swear before God and man that I heard these words from his

p *cres* *f*

SECOND WITNESS. (Boy's Voice.)

He hath the Sabbath profan'd, healing the halt and the blind; veiling his crime with

mouth.

p

smooth and artful speech: Cæsar's pow'r he disown'd: pardon he gave to sinners, God's

cre - - - - - scen - - - - - do - - - - -

at - tribute a - lone. I swear, before God and man, that I heard such

for *p* *cres*

PHILO.

words from his mouth. Hear'st thou what these have said? Hast thou

f *p*

aught in defence? Do thy looks wander round, silent, undaunted?

pp *pp*

Vain are thy arts de - ceiver! He who thy heart can

cres *f* *p* *dim.* *pp*

for *pia* *cres*
 search, its falsehood will de-tect. Swear a-gain with a solemn oath that ye heard these

FIRST WITNESS. *for*
 We swear it! We

SECOND WITNESS. *for*
 We swear it!

CHORUS OF PRIESTS. *f*
 Ye swear it! Ye
 We

words from his mouth! Ye swear it! Ye swear it! Ye

dim *p*
 swear it!

dim *p*
 swear it!

dim *p*
 swear it!

Nº 14. RECIT: JOHN.
 Ah! Mary! Thou, o'erwhelm'd with grief and

a Tempo ♩ = 60.
 anguish, hast sunk beneath the stroke! Thy heart is broken!

ANDANTE
mf *p*

f Yes! he will suf - fer: - his foes have triumph'd o'er him!

f *p*

Teach us, O God, to say "thy will be done!"

f

Solo. THE DISCIPLES.

f *p* *f* *p* *f* *p* *f* *p*

Solo. Thou, Lord, art our re - - fuge, hear us, in trouble.

Solo. Thou, Lord, art our re - - fuge, hear us, in trouble.

Solo. Thou, Lord, art our re - - fuge, hear us, in trouble.

Solo. Thou, Lord, art our re - - fuge, hear us, in trouble.

Thou, Lord, art our re - - fuge, hear us, in trouble.

p

p *p* *p* *p*

Dark are thy coun - - sels! Deep are thy judgments!

Dark are thy coun - - sels! Deep are thy judgments!

Dark are thy coun - - sels! Deep are thy judgments!

Dark are thy coun - - sels! Deep are thy judgments!

p

for *f* *for* *p*
Grant us with faith un-sha-ken, still to a-dore... thee! Grant
f *f* *p*
Grant us with faith un-sha-ken, still to a-dore thee! Grant
f *f* *p*
Grant us with faith un-sha-ken, still to a-dore thee! Grant
Grant us with faith un-sha-ken, still to a-dore thee! Grant

p *cres* *f* *p*
... us with faith un-sha-ken, still, still, still to a-
p *cres* *f*
... us with faith un-sha-ken, still, still, still to a-
p *cres* *f*
... us with faith un-sha-ken, still, still, still to a-
p *cres* *f*
... us with faith un-sha-ken, still, still, still to a-
fz *fz*

dore thee! *C*
dore thee! *C*
dore thee! *C*
dore thee! *C*
dore thee! *C*
fz *p* *stringendo* *cresc:* *C*

RECIT: NICODEMUS.

Nº 15.

That I our laws revere ye know, and wor - ship God our

fp

Father: Of him whom ye accuse, fearless I speak, whose blame - - less

f

life shall be his best defence: What sinful speech or action confirms this

fp *p*

charge? From doubtful words 'tis drawn—yea acts of mercy: Pardon—not punishment should ye a-

fp *mf*

ANDANTE.

ward him: He speaks from God, and all his life is ho - ly.

p *cresc:* *f* *f* *dim.*

RECIT: JOSEPH of ARIMATHEA. (Tenor.)

To me he seem'd a Prophet of the Lord: I - saiah's spirit spake in all his words, and wonders wrought he, as of old did Moses: Such power can man de - rive from God alone, Whose spi - rit rests upon his chosen servants.

Nº 17. ALLEGRO. $\text{♩} = 84.$

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the de - ceiver save?

Shame! shame! shame! would they the decei - - ver save?

Shame! shame! shame! would they the decei - - ver save?

Shame! shame! shame! would they the decei - - ver save?

Shame! shame! shame! would they the decei - - ver save?

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

Would they de - fy our laws, Would they de - fy our laws, and with

sin - - - ners u - nite, and with sin - - - ners u - - - nite, with

sin - - - ners u - nite?

sin - - - ners u - nite? and with

sin - - - ners u - nite? *loco*

sin - - ners u - - - - - nite? *for* They are Na - - za -

They are Na - za - renes, *for*

sin - - - - - ners u - - - nite? *for* They are Na - - za -

They are Na - za -

un poco ritenuto

renes, full of deceit and pride!

full of deceit and pride! Ca-iaphas, Ca-iaphas, Judg - - -

renes, full of deceit and pride!

renes, full of deceit and pride!

pia Ca-iaphas, Ca-iaphas, Judg - - - ment! $\text{♩} = 76.$

ment! *pia* God will speak through thee!

pia God will speak through thee!

pia God will speak through thee! *for* We are A-braham's

for

We are A - braham's children, heirs of the ho - - ly pro - - - - - mise,

child - - - ren, We are A - braham's child - - - - - ren, both now and for

child - - - ren, heirs of God's ho - ly pro - - - - - mise, both now and for

for both now and for e - ver.

We are A - braham's children, heirs of God's.. ho - - ly pro - - - - - mise,

e - - - - - ver. We are A - braham's

e - - - - - ver. We are A - braham's children, heirs of

We are A - braham's child - - - ren, heirs of

We are A - braham's children, heirs of the pro - - - - - mise, both now and for

child - - - ren, heirs of the pro - - - - - mise both now and for

God's holy pro - - - mise, both now and for e - - - - - ver.

God's holy pro - - - mise. We are A - braham's

e - - - - - ver. We are A - braham's children, heirs of the

e - - - - - ver. We are A - braham's child - - - ren, heirs of the

We are A - braham's children, heirs of God's holy pro - - - - - ly pro - - - - - mise, both now and for

child - - - ren, heirs of the ho - - - - - ly pro - - - - - mise.

pro - - - - - mise, both now and for e - - - - - ver.

pro - - - - - mise, both now and for e - - - - - ver. We are A - braham's

e - - - - - ver. We are A - braham's child - - - - - ren, heirs of

We are A - braham's children, heirs of

We are A - braham's children, heirs of the ho - - - - - ly promise, heirs of

child - - - ren, heirs of God's ho - - - ly pro - - - - -

a Tempo.

ver. They are sons of darkness, They are sons of darkness, Cast them

...! They are sons of darkness, They are sons of darkness, Cast them

- mise! They are sons of darkness, They are sons of darkness, Cast them

...! They are sons of darkness, They are sons of darkness, Cast them

for a Tempo

out! They shall not dwell with be - lievers, they shall not dwell with be -

out! They shall not dwell with be - - - liev - - -

out! They shall not dwell with be - lievers, they shall not dwell with be -

out! They shall not dwell with be - - - liev - - -

gva *loco* *gva*

-lievers, Cast them out, cast them out! They are

- ers, Cast them out, cast them out! They are

- liev - - - ers, Cast them out! They are

- ers, Cast them out, cast them out, They are sons of

sons of darkness, they are sons of dark - - ness;

sons of darkness, they are sons of dark - - ness;

sons of darkness, they are sons of dark - - ness;

darkness, Cast them out, they are sons of darkness, Cast them out, cast them

Cast them out! Hence! hence! hence! Would

Cast them out! Hence! hence! hence! Would

Cast them out! Hence! hence! hence! Would

out, cast them out! Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Hence! hence! hence! Would

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

they the de - cei - ver save? Would they our laws de - fy,

Would they our laws de - fy, and with sinners u - - - nite? with

Would they our laws de - fy, and with sinners u - - - nite? with

Would they our laws de - fy, and with sinners u - - - nite? with

Would they our laws de - fy, and with sinners u - - - nite? with

sinners u - - - - nite?
 sinners u - - - - nite?
 sinners u - - - - nite?
 sinners u - - - - nite? *pia* *cres* *for* Ca-iaphas! Ca-iaphas! Judge - - ment!
 Ca - iaphas! Ca - iaphas! Judge - - - ment! Judge - - - ment!
 God will speak through thee! God will speak through thee! God will
 God will speak through thee! Judge - - - ment!
 God will speak through thee! Judge - - - ment!
 Judge - - - - ment!
 speak through thee!
 Judge - - - - ment!
 Judge - - - - ment! CAIAPHAS. *f* Then hear, ye peo - ple!
 Judge - - - - ment! *mf*

Nº 18.

ANDANTE. ♩ = 69.

To the dust my spi - rit sinks in deep a - basement, and

hor - ror fills my soul! A - postate, how shall man avenge his

Maker? Thy pu - nishment should come from God's own

ALLEGRO MODERATO. ♩ = 116.

CHORUS of the PRIESTS and PEOPLE

for Woe! woe! woe! De - struction on thee fall!

for Woe! woe! woe! De - struction on thee fall!

for Woe! woe! woe! De - struction on thee fall!

hand. Woe! woe! woe! De - struction on thee fall!

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

pp Our re - - proach *pia* a - - ges to come shall pro - claim!

CAIAPHAS. RECITATIVE.

Nº 19.

I, who enthron'd in Moses' holy seat, and who alone the sacrifice for

sin, with sacred rites may dare to offer, and thus to puri-fy the cho - sen

nation, I, by the living God adjure thee that thou tell us if thou

JOHN. *a Tempo.* ♩ = 58.

be the Christ, the only Son of th'Eternal Father! Jesus saith "I am he whom thou

f *p* *Andante*

RECIT. *a Tempo.*

sayest: Hereafter ye shall see the Son of Man sitting in great power on the

f *p* *pp Andante.*

CAIAPHAS.

throne of his Father, coming to judgement on the clouds of heaven!" Yourselves have

ALLEGRO. *RECIT. Lento* *a tempo, Andante.*

heard from his own mouth: Thou too hast heard, O Je - ho - - vah, most

f *f*

Largo. ♩ = 69.

mighty! Here, as this priestly robe I rend, Him do I sever from the chosen

p *cres* *f*

CHORUS OF PRIESTS.

flock, and instant death shall ex - pi - ate his crime! Thy just com -

mands are then fulfill'd, Lord God of Hosts! Death! Death! Death! Thy just com -

NICODEMUS. RECIT.

Nº 20. Stirs there no pi - ty in their cru - el hearts? Will no one

Adagio, a tempo. $\text{♩} = 69$.

dare to intercede for mer - cy? Then, guilt - less sufferer, is thy death de -

creed: Resign thy will - ing spirit to thy Maker, as did the Prophets whom they also

f murder'd, Now thron'd in glo ry at their Lord's righthand, to judge the race of

cres *f*

CHORUS OF THE PRIESTS AND PEOPLE.

Nº 21.

f Up - on us . . . be his blood, upon us . . . be his

f Up on us . . . be his blood, upon us . . . be his

f Up on us . . . be his blood, upon us . . . be his

f Is - ra - el. Up on us . . . be his blood, upon us . . . be his

fz *fz*

♩ = 88.

ALLEGRO

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

blood, and on our children, Our law commands his death, our

3 3

law commands his death: Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

law commands his death: Slow - ly let him breathe out his

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

soul! To the Cross! To the Cross! There his lifeless form shall

hang: No earth shall co - - ver him: Nor shall

hang: No earth shall co - - ver him: Nor shall

hang: No earth shall co - - ver him: Nor shall

hang: No earth shall co - - ver him: Nor shall

pp
Nor shall flow - - - - - ers spring up - on his grave.
pp
Nor shall flow - - - - - ers spring up - on his grave.
pp
Nor shall flow - - - - - ers spring up - on his grave.
flow - - - - - ers spring up - - - on his grave.

Nei - - ther tears be dew the tomb where
Nei - - ther tears be - dew the tomb where
Nei - - ther tears be - dew the tomb where
Neither tears be - - - dew the tomb where

sleeps his dust ! Hence! hence!
sleeps his dust ! Hence! hence!
sleeps his dust ! Hence! hence!
sleeps his dust ! Hence! hence!

cresc. *f*

hence! To the Cross! with slaves to die! Upon us . . . be his

hence! To the Cross! with slaves to die! Upon us . . . be his

hence! To the Cross! with slaves to die! Upon us . . . be his

hence! To the Cross! with slaves to die! Upon us . . . be his

The piano accompaniment consists of a right-hand melody and a left-hand bass line. The right hand features a series of eighth and sixteenth notes, while the left hand provides a steady bass line with some harmonic support.

blood, Upon us . . . be his blood, and on our children! The

blood, Upon us . . . be his blood, and on our children! The

blood, Upon us . . . be his blood, and on our children! The

blood, Upon us . . . be his blood, and on our children! The

The piano accompaniment continues with a similar texture, featuring a right-hand melody and a left-hand bass line. A forte (f) dynamic marking is present in the piano part.

law commands his death! the law commands his death!

law commands his death! the law commands his death!

law commands his death! the law commands his death!

law commands his death! the law commands his death!

The piano accompaniment continues with a similar texture, featuring a right-hand melody and a left-hand bass line. A forte (f) dynamic marking is present in the piano part.

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

Slow - - ly let him breathe out his soul!

fz

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

Hence! Hence! to the Cross! to the Cross! with

fz

slaves to die! Upon us be his blood! upon us be his

slaves to die! Up - - - - on us, be his

slaves to die! Upon us be his blood! upon us be his

slaves to die!

fz

blood! To the Cross! to the Cross! with slaves to die!

blood! To the Cross! to the Cross! with slaves to die!

blood! To the Cross! to the Cross! with slaves to die!

Hence! To the Cross! to the Cross! with slaves to die!

pia Slow - ly let him breathe out his soul: *pp* Slow - - - - ly

p Slow - - - - ly, let him breathe out *dim*

p Slow - ly let him breathe out *dim*

Slow - - - - ly let him breathe out

morendo

let him breathe out *morendo* his soul:

his soul! Slow - - - - ly let him breathe out his soul: *morendo*

breathe out his soul! let him breathe out his soul: *morendo*

his soul! breathe out *morendo* his soul:

pp

58

The musical score is written for a vocal ensemble and piano. The vocal parts (Soprano, Alto, Tenor, and Bass) all sing the word "Hence!" in a rhythmic pattern. The piano accompaniment features a complex, fast-moving texture in the right hand, with chords and arpeggios, while the left hand provides a steady bass line. The score includes dynamic markings such as *cres* (crescendo), *for* (forte), *ff* (fortissimo), *dim* (diminuendo), *p* (piano), and *pp* (pianissimo). The tempo is marked *morendo* (dying away). The key signature has one sharp (F#), and the time signature is 4/4.

cres Hence! Hence! Hence! Hence! . . .

cres Hence! Hence! Hence! Hence! . . .

cres Hence! Hence! Hence! Hence! . . .

cres Hence! Hence! Hence! Hence! . . .

for Hence! . . .

ff Hence! . . .

ff Hence! . . .

ff Hence! . . .

ff Hence! . . .

dim *p* *pp*

morendo

END OF THE FIRST PART.

PART SECOND.
CHORUS OF THE DISCIPLES.

69

Nº 22.
SOPRANO.

ANDANTE. $\text{♩} = 69.$

ALTO.

TENORE.

BASSO.

PIANO

FORTE.

The musical score is for a piece titled "PART SECOND. CHORUS OF THE DISCIPLES." with the number "Nº 22." and the tempo "ANDANTE. $\text{♩} = 69.$ ". The score is arranged for Soprano, Alto, Tenor, Bass, Piano, and Forte. The piano part begins with a piano introduction, marked with *p* and *pp*, and includes a forte section marked with *f*. The lyrics "cres - cen - do" are visible at the bottom of the piano part.

O look not down, thou all-glo - - rious Sun from out thy dwelling so
 O look not down, all - glorious Sun from out thy dwelling so
 O look not down thou all - glo - - - rious Sun from out thy dwell - - - - ing so
 O look not down thou Sun from out thy dwell - - ing so
 heavenly bright, nor en - lighten the path of death which Christ
 heavenly bright, nor en - lighten the path of death which Christ our
 heavenly bright, nor en - lighten the path of death which Christ our
 heavenly bright, nor en - lighten the path of death which Christ our

... is doom'd to tread!

Lord is doom'd to tread!

Lord is doom'd to tread!

Lord is doom'd to tread!

Solo He is de - spised and re -

f *p*

- ject - ed of men, a Man of sorrows and ac -

Solo. (Alto)

He hath carried our sorrows and hath borne our griefs! It hath

quaint - - - ed with grief!

Solo (Soprano)

pleased the Lord to wound him: He hath put him to shame. Weep, O weep, O weep ye

daughters of Je - - ru - - sa - lem! He is number'd with transgressors, he is

wounded for our sins.

As a lamb to the slaughter, so the

Solo

As a lamb to the slaughter, so the

Solo

As a lamb to the slaughter, so the

Saviour is led to death! Our Shep - - herd is smitten and his

Saviour is led to death! Our Shepherd is smitten and his

Saviour is led to death! is smitten and his

sheep are scatter'd abroad: Yea, . . . he is brui - - sed for

sheep are scatter'd abroad! he is brui - - sed for our . . .

sheep are scatter'd abroad! he is brui - - - - - sed

cresc: our transgres - - sions! *CHO:* Hide thou thy beams, O Sun! Veil

Hide thou thy beams, O Sun, Veil in dark - -

cresc: . . . transgres - - sions! Hide thou thy beams, O Sun, Veil in dark - -

cresc: for our transgres - - sions! Hide thou thy beams, thy beams, O Sun, and in

... in darkness and sorrow thy light, veil in darkness and sor - - - row, in midnight

- ness and sor - - - row thy light, veil in darkness and sor - - row, in midnight

- ness and sorrow thy light, veil in darkness and sor - - row, in midnight

dark - - - ness O veil thy light, veil in darkness and sor - - row, in midnight

cres *f*
darkness veil thy light! Hide thou thy beams, thy beams, O Sun, and in dark - - -
cres *f*
darkness veil thy light! Hide thou thy beams, O Sun, in
cres *f*
darkness veil thy light! Hide thou thy beams, O Sun, in dark - - -
cres *f*
darkness veil thy light! Hide thou thy beams, O Sun, and in

cres *f*

dim:
- ness veil thy light!
dim:
darkness veil thy light!
dim:
- ness veil thy light!
dim:
darkness veil thy light!

pp *morendo*

Nº 23. JOHN. RECITATIVE. *Andante.*
Behold the Altar where the Lamb shall suffer!

p

a Tempo. Allegro. ♩ = 84.
What sorrow e'er was like to his? In tor - - ment doom'd to

cresc: *f*
cresc:

end a sin - - less life, A

RECIT: *a Tempo.*

life to God's commands de - vo - ted, and to Man's salvation. Great God for -

p Menò All?

poco a poco ritardando

- sake him not in life's last hour! O take from

p *mf*

dim:

death its sting!

p

Nº 24.

CHORUS OF THE PRIESTS AND PEOPLE.

ALLEGRO MODERATO. ♩ = 112.

f

for
King of Is - rael,
King of
King of Is - rael,
King of

help thou thy - - self! All hail! All hail thou King of
Is - rael, All hail, all hail, all hail, hail King of
help thou thy - - self, All hail, all hail King of
Is - rael, All hail! hail King of Is - rael, hail King of

Is - rael! Come, thou mighty one, Come down from the
Is - rael! Come, thou mighty one,
Is - rael! Come, thou mighty one, Come down from the
Is - rael! Come, thou mighty one,

Cross! Come down! Come down from off the Cross!

Come down, help thou thy - - self, Come down from off the Cross!

Cross! Come down! Come down, Come down from off the Cross!

Come down, help thou thy - - self, Come down from off the Cross!

ff

for

Thou who hast trusted in God, let him de - - liver thee,

f

Thou who hast trusted in God, let him de - - liver thee,

f

Thou who hast trusted in God, let him de - - liver thee,

f

Thou who hast trusted in God, let him de - - liver thee,

8va loco

let him de - - liver thee, let him de - - liver thee, *pia*

let him de - - liver thee, let him de - - liver thee, *p*

let him de - - liver thee, let him de - - liver thee, *p*

let him de - - liver thee, let him de - - liver thee, *p*

p

he de - - light in thee! Let him de - -

he de - - light in thee! Let him de - -

he de - - light in thee! Let him de - -

he de - - light in thee! Let him de - -

-liver thee, if he de - light in thee! King of

-liver thee, if he de - light in thee! King of

-liver thee, if he de - light in thee! King of

-liver thee, if he de - light in thee! King of

Is - rael, come down, come down, Save now thy -

King of Isra-el, come down, come down, come down! Save now thy -

Is - rael, come down, come down, Save now thy -

King of Is-rael, come down, come down, come down! Save now thy -

- self, thou who savedst o - - thers! Hail! Hail...
 - self, thou who sa - - - vedst o - - thers! Hail!
 - self, thou who sa - - vedst o - - thers! Hail!
 - self, thou who sa - - - vedst o - - thers! Hail!

for

f

... Is - - rael's King! Come down! Save thou thy -
 Hail Israel's King! Come down! Save thy - - -
 Hail Israel's King! Come down! Save thou thy -
 Hail Israel's King! Come down! Save thy - - -

- self! King of Israel, save thy - self! Come down,
 - self! King of Israel, save thy - self, and
 - self! King of Israel, save thy - self, Come down!
 - self! King of Israel, save thyself, Comedown, and

and we will bow be-fore thee, pro - - claiming Ho - - san - - - - -
we will bow be-fore thee, pro - - claiming Ho - - san - - - - -
and we will bow be-fore thee, pro - - claiming Ho - - san - - - - -
we will bow be-fore thee, pro - - claiming Ho - - san - - - - -

ff

- na to the Son of Da - - - vid! Ho - - san - - na, Ho - - san - - na, Ho - -
- na to the Son of Da - - - vid! Ho - - san - - na, Ho - - san - - na, Ho - -
- na to the Son of Da - - - vid! Ho - - san - - na, Ho - - san - - na, Ho - -
- na to the Son of Da - - - vid! Ho - - san - - na, Ho - - san - - na, Ho - -

- san - na, Ho - - san - - na to the Son of Da - - - - - vid! Come
- san - na, Ho - - san - - na to the Son of Da - - - - - vid! Come
- san - na, Ho - - san - - na to the Son of Da - - - - - vid! Come
- san - na, Ho - - san - - na to the Son of Da - - - - - vid! Come

down from the Cross, and we will bow be-fore thee, pro - -

down from the Cross, and we will bow be-fore thee, pro - -

down from the Cross, and we will bow be-fore thee, pro - -

down from the Cross, and we will bow be-fore thee, pro - -

- claim - ing Ho - - san - na to the Son of Da - - vid! Ho - - san - - na!

- claim - ing Ho - - san - na to the Son of Da - - vid! Ho - -

- claim - ing Ho - - san - na to the Son of Da - - vid! Ho - - san - - na!

- claim - ing Ho - - san - na to the Son of Da - - vid! Ho - -

to the Son of Da - - - - - vid!

- san - - na to the Son of Da - - - - - vid!

to the Son of Da - - - - - vid!

- san - - na to the Son of Da - - - - - vid!

JOHN.

Je - sus saith "Fa - - - - ther for -

ff *pp*

RECIT:

- give them, they know not what they do!" O

Nº 25. ALLEGRO MODERATO. $\text{♩} = 66.$

Mary! What dying love, even for his murderers!

mf *mf*

RECIT:

Turn thou thine eye up - on our suffering Lord, nor heed their savage

ANDANTE. $\text{♩} = 66.$

triumph. The world hath known him not, but he shall go unto his

f

cresc. God and Father, We soon shall follow: **RECIT:** O Mother! hide thy

cresc. *mf* *f* *p*

tearful eye upon my breast: let us approach him, that his dy - - - ing

look, not on his foes, but upon us may fall: we who have lov'd him, and have

ANDANTE. follow'd him even un-to death: Again he speaks — "My Mother,

pp

lo! this now is thy Son: Son, behold thy Mo - - ther!"

pp

RECIT: MARY.

Hast thou for me a look, a thought? In bitter torment is thy love un-

shaken? I live a - gain! Our love o'er death it - - self shall

triumph: My soul henceforth this sinful world forget - - ting, to heaven as -

- pires, where pain is known no more, nor sin nor death, but ev'ry murmur dies; where

all thy cho - - sen saints, at thy right hand, in end - - - less

joy shall dwell with thee for e - - - ver.

mf

p

mf

p

LARGHETTO. ♩ = 100.

No 27.

Musical score for No. 27, featuring piano and vocal parts. The tempo is LARGHETTO, with a quarter note equal to 100 beats. The key signature is three flats (B-flat, E-flat, A-flat). The time signature is 3/8.

The score begins with a piano introduction marked *p* and *f*, featuring triplets and a *ritard.* (ritardando) section. The tempo then changes to ♩ = 88. The piano part continues with a *dolce* (sweet) marking and a *f* (forte) section.

The vocal part enters with the lyrics: "When this scene of trouble clo--ses," followed by "Lord in thee my trust re-po--ses: Love divine shall be my stay: In that hour thou wilt pro-tect me, and thy mercy will di--rect me, While un-murm'ring". The piano accompaniment includes markings for *p*, *pp*, *fz* (forzando), and *dim.* (diminuendo).

I o - - bey: While un -

p *cresc.* *dim:*

mur - - m'ring I... o - -

f *p* *pia* *f*

- bey. Vain - ly shall the grave close o'er him,

f *p*

Death is power - less be - fore him, to Thee, Fa - - ther, he as - -

p *gva* *loco*

- cends: There where sorrows cease to grieve us,

pp

He will to himself re - - ceive us, One in Thee, our Fa - - ther,

p

Friend! One in Thee, our Fa - - - ther,

Friend! When this scene of trouble

clo - - ses, Lord, in thee my trust re - po - - ses,

Love divine shall be my stay: In that hour thou wilt pro -

- tect me, And thy mercy will di - - rect me: While un -

- murm'ring I o - - bey, While un -

mur - m'ring, while un - murm'ring

I. o - - -

-bey. gva

dol. cresc. dim. p

loco p

morendo

3

SOPRANO 1^{mo} *for*
Je - - sus, heaven - - ly Mas - - - - - ter,

SOPRANO 2^{do} *for*
Je - - sus, heaven - - ly Mas - - - - - ter,

ALTO. *for*
Je - - sus, heaven - - ly Mas - - - - - ter, Thy love for -

PIANO
FORTE.

Thy love forsakes us not in this dark

Thy love forsakes us not in this dark

-sakes us not, thy love for-sakes us not in this dark

for
hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -

for
hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -

for
hour, Shed - - ding a - - round its ho - - - - ly power, shed - ding a -

round its ho - ly power, Like some bright star, that beam - ing

round its ho - ly power, Like some bright star, that beam - ing

round its ho - ly power, Like

f

o'er us, dis - pels the shades of death be -

o'er us, dis - pels the shades of death be -

some bright star, that beaming o'er us, dis -

- fore us. Think thou on us, think thou on us, think thou on

- fore us. Think thou on us, think thou on us, think thou on

- pels the shades of death be - fore us, think thou on us, think thou on

cres. *for* *dim.*

cres. *for* *dim.*

cres. *f* *dim.* *p*

cres:
us when death shall se - - - - ver,
cres:
us when death shall se - - - - ver, and
cres:
us when death shall se - - - - ver, and guide us hence,

and guide us hence to rest for e - - - - ver!
guide us hence, to peace for e - - - - ver!
guide us hence, guide us hence to rest for e - - - - ver!

for Je - - - sus, heaven - - - ly Mas - - - - - ter! *dim:*
for Je - - - sus, heaven - - - ly Mas - - - - - ter! *dim:*
for Je - - - sus, heaven - - - ly Mas - - - - - ter! Thy love for -

Thy love forsakes us not in this dark

Thy love forsakes us not in this dark

-sakes us not, thy love for-sakes us not in this dark

for hour, Shed - - ding around its ho - - - ly power, shedding a - -

for hour, Shed - - ding around its ho - - ly power, shed - - - ding a - -

for hour, Shed - - ding around its ho - - - ly power, shedding a - -

- round its ho - - - ly power, shed - - - - - ding a - round its

- round its ho - - ly power, shedding a - round, a - - - round its

- round its ho - - ly power, shed - - - - - ding a - - - round its

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

ho - - - ly power: Je - - - sus! heaven - - - ly Mas - - - - -

- ter!

- ter!

- ter!

- ter!

p *cresc.* *f*

p *pp*

Nº 29. **RECIT: JOHN.**

a Tempo, Andante Grave.

Behold, the closing scene is near! Ev'n now relentless

Death his prey is seizing, though strong in youth, with man - - - ly beau - - - ty

pp *fz* *pp*

fz *pp* *fz* *fz*

bloom - - ing: O suffering Lamb of God,

for us thou bleedest! With

anguish'd look his eyes are turn'd to hea - - - ven, His prayers to

God his Fa - - - - ther are as - cending - He speaks! "My

un poco ritardando
God, My God, O why hast thou for - sa - - - ken me?"

CHORUS OF THE DISCIPLES.

pp All mer - - ci - - ful God, *cres* *mf* *cres* All mer - - ci - - ful
pp All mer - - ci - - ful God, *cres* *mf* *cres* All mer - - ci - - ful
pp All mer - - ci - - ful God, *cres* *mf* *cres* All mer - - ci - - ful
pp All mer - - ci - - ful God, *cres* *mf* *cres* All mer - - ci - - ful
pp All mer - - ci - - ful God, *cres* *mf* *cres* All mer - - ci - - ful

N^o 30. ADAGIO. $\text{♩} = 84$.

for God! *p* In this dread hour of
for God! *p*
for God! *p*
for God! *p*
ff *p* *p cres*
pia *cres* *mf* *dim:*
 death, do thou re-gard him, Fa - - ther, receive his spi - - - -
pia
 In this dread
f *p* *dim:*

- rit! In this dread hour of death do thou re-gard him, Fa - - - ther receive his

hour of death do thou re-gard him,

spi - - - rit, re-ceive his spi - - - rit! In this dread hour of

In this dread hour of death do thou re-

Fa - - - ther receive his spi - - - rit! In this dread hour of death do thou re-

death do thou re-gard him, Father, receive his spi - - -

do thou re-gard him, Fa - - - ther re-ceive his spi - - -

-gard him, Fa - - - ther receive his spi - - - rit, re-ceive his spi - - -

- rit! *for* Fa - - - ther, re - - ceive his
 hour of death, do - thou re -
 rit! In this dread hour of death do thou re - gard him, Fa -
 rit! In this dread hour of death
p *cres* *f*
 spi - - rit! receive his spi - - - - - rit! *pia* In this dread
 - gard him, Fa - - - - - ther re - ceive his spi - - - - -
 - - - - - ther receive his spi - - - - - rit, re - ceive his spi - - - - -
 do thou re - - gard him, Father, receive his spi - - - - -
 hour of death do thou re - -
 - rit! In this dread hour of death do thou re - gard him, Fa - -
 - rit! In this dread hour of death
 - rit! In this dread hour of death do thou regard him, Father re -

- gard him, Fa - - - - ther, re - - ceive his

- - - - - ther, re - - ceive his spi - - - - - rit, re - - - - ceive his

do thou re - - gard him, Fa - ther, re - ceive..

- ceive his spi - - - - - rit, Fa - - - - ther, re - - -

dim. *pia* *pp*
spi - - - - - rit, O mer - - - - ci - ful God!

dim. *p* *pp*
spi - - - - - rit, O mer - - - - ci - ful God!

dim. *p* *pp*
..... his spi - - - - rit, O mer - - - - ci - ful God!

dim. *p* *pp*
- ceive, receive his spi - - - - rit, O mer - - - - ci - ful God!

RECIT. JOHN.

Nº 31.

p *f* *p*
See! God's paternal love attends him still! and heaven's peace descends upon the

a Tempo. Andante grave. ♩ = 88.

sufferer! The sting of Death is past! He meekly bends his sacred

head, submissive, tranquil! E - ternal glo - - ry, never ending

ho - - nour and joy a - wait him in his Father's pre - sence!

Again he speaks! O receive, Lord, in mercy, his last petition!

poco a poco ri - - tar - - dan - - do

Adagio. ♩ = 69.

"Fa - ther, in - to thy hands I commend my spi - - rit!"

pp Adagio. pp ppp

pp

It is finished!

♩ = 60. CHORUS OF THE DISCIPLES.

SOPRANO.
ALTO.

Solo. pp His earthly race is run, and life's last pang is *dim:*

TENORE.

Solo. pp His earthly race is run, and life's last pang is *dim:*

BASSO.

Solo. pp His earthly race is run, and life's last pang is *dim:*

Soli.

for o'er! O bear his deathless soul, ye An--gels to *dim:*

for o'er! O bear his deathless soul, ye An--gels to *dim:*

for o'er! O bear his deathless soul, ye An--gels to *dim:*

Chorus.

pp His earthly race is run, and life's last pang is o'er!

pp His earthly race is run, and life's last pang is o'er!

pp His earthly race is run, and life's last pang is o'er!

pia
God a - - - bove! O bear his deathless

p
God a - - - bove! O bear his deathless

p
God a - - - bove! O bear his deathless

pp *cres*
O bear his deathless soul, ye An - - gels,
pp *cres*
O bear his deathless soul, ye An - - gels,
pp *cres*
O bear his deathless soul, ye An - - gels,

pp 8^{va} Basso - - - - -

for
soul to God a - bove!
for
soul to God a - - - - bove!
for
soul to God a - - - - bove!

pia
to God a - - bove! O bear his deathless soul, ye
pia
to God a - - bove! O bear his deathless soul, ye
to God a - - bove! O bear his deathless soul, ye

pp 8^{va} Basso - - - - -

for *dim:* *poco ritard:*

Soli.

O bear his deathless soul, ye Angels, to God a - bove!

for *dim:* *poco ritard:*

O bear his deathless soul, ye Angels, to God a - bove!

for *dim:* *poco ritard:*

O bear his deathless soul, ye Angels, to God a - bove!

Chor.

Angels, to God a - - bove! to God a -

Angels, to God a - - bove! to God a -

Angels, to God a - - bove! to God a -

pp *ps*

Soli.

Allegro. ♩ = 76.

for *dim*

bove!

for *dim*

bove!

for *dim*

bove!

pp *dim:* *ppp* *f*

Nº 32. CHORUS OF THE PRIESTS AND PEOPLE.

SOPRANO.

ALTO.

TENORE.

BASSO.

PRIMO.

SECONDO.

ppp

pp What threatening tem - - - pest

pp What threatening tem - - - pest

pp What threatening tem - - - pest

pp What threatening tem - - - pest

pp What threatening tem - - - pest

p

ga - - thers, black as the

ga - - thers, black as the

ga - - thers, black as the

ga - - thers, black as the

night! Hi - - - - - ther it

night! Hi - - - - - ther it

night! Hi - - - - - ther it

night! Hi - - - - - ther it

rolls, and blots the

rolls, and blots the

rolls, and blots the

rolls, and blots the

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

cres:
sun from the fir - - - mament!

Heard ye the whirl - - - - - wind,

Heard ye the whirl - - - - - wind,

Heard ye the whirl - - - - - wind,

Heard ye the whirl - - - - - wind,

mf how it howls like the moans of the

mf how it howls like the moans of the

mf how it howls like the moans of the

mf how it howls like the moans of the

gva

poco *a* *poco* *cresc:*

poco *a* *poco* *cresc:*

dy - - - - ing!

dy - - - - ing!

dy - - - - ing!

dy - - - - ing!

gva

ff The earth is

ff The earth is

ff The earth is

ff The earth is

gva

loco

ff

ff

ff

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

reeling: th'a - - byss is yawning: the

rocks are cleft a - sun - der, and the moun - - - - tains

rocks are cleft a - sun - der, and the moun - - - - tains

rocks are cleft a - sun - der, and the moun - - - - tains

rocks are cleft a - sun - der, and the moun - - - - tains

fall! The graves are bursting! the

fall! The graves are bursting! the

fall! The graves are bursting! the

fall! The graves are bursting! the

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

graves are bursting! Lo! an - - - gry

pp

fp

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

spec - - tres rise from their tombs: they flit be - - - - -

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

- fore us with looks of vengeance! The

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

cres: dark cloud re - - ceives them, and whirls them a - - - *cres:*

dark cloud re - - ceives them, and whirls them a - - -

pp *cresc:*

cresc: *fz*

for *ff* - loft! Mer - - cy! mer - - cy!

for *ff* - loft! Mer - - cy! mer - - cy!

for *ff* - loft! Mer - - cy! mer - - cy!

for *ff* - loft! Mer - - cy! mer - - cy!

- loft! Woe! Woe! Woe!

ff

These are thy judgements, O thou Al - - -

These are thy judgements, O thou Al - - -

These are thy judgements, O thou Al - - -

These are thy judgements, O thou Al - - -

gva

- migh - - ty One!

- migh - - ty One!

- migh - - ty One!

- migh - - ty One!

loco

O spare us, Lord!

O spare us, Lord!

O spare us, Lord!

O spare us, Lord!

and let not thy fierce wrath con -

and let not thy fierce wrath con -

and let not thy fierce wrath con -

and let not thy fierce wrath con -

-sume us, but let our guilt - - - - less

-sume us, but let our guilt - - - - less

-sume us, but let our guilt - - - - less

-sume us, but let our guilt - - - - less

dim: *pia*

child - - - - ren plead be - - - - fore thee:

dim: *pia*

child - - - - ren plead be - - - - fore thee:

dim: *pia*

child - - - - ren plead be - - - - fore thee:

dim: *pia*

child - - - - ren plead be - - - - fore thee:

dim: *pp* *f*

dim: *pp* *f*

for Whose was the guilt? Who was his

for Whose was the guilt? Who was his

for Whose was the guilt? Who was his

for Whose was the guilt? Who was his

gva

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

murderer? Caiaphas, thou! Caiaphas, thou! Th'a - -

gva

- venging thunder of God shall destroy thee! Thou that

- venging thunder of God shall destroy thee! Thou that

- venging thunder of God shall destroy thee! Thou that saidst

- venging thunder of God shall destroy thee! Thou that saidst, thou that

gva *loco*

saidst "on us be his blood!" "On

saidst "on us be his blood!" "On

. . . . "on us be his blood!" "On us and

saidst "on us be his blood!" "On us and on our child - - - ren, on

cresc. *ff* *cresc.* *ff* *p*

us and on our children," In mer - - cy, in

us and on our children." In mer - - cy, in

on our children." In mer - - cy, in

us and on our children." In mer - - cy, in

cresc.

dim.

mer - - - cy spare, O spare us! *dim.*

mer - - - cy spare, O spare us! *dim.*

mer - - - cy spare, O spare us! *dim.*

mer - - - cy spare, O spare us!

p

pp

pia
Call back to earth his

pia
Call back to earth his

pia
Call back to earth his

pia
Call back to earth his

pp

spi - - - - rit might - - - -

spi - - - - rit might - - - -

spi - - - - rit might - - - -

spi - - - - rit might - - - -

pp *p*

musical score for a hymn, page 119. The score includes vocal parts and piano accompaniment. The lyrics are: "y A - ven - - - ger, and" and "we will kneel be - - - - fore him". The piano part features a continuous eighth-note accompaniment.

cres:
in deep re - - - morse:
cres:
in deep re - - - morse:
cres:
in deep re - - - morse:
cres:
in deep re - - - morse:

Give us to see him, give us to
Give us to see him, give us to
Give us to see him,
Give us to see him,

poco - - a - - poco *cresc:*
poco - - a - - poco *cresc:*

hear him, Lord! Lord! *cres:*
hear him, Lord! *cres:*
give us to hear him, Lord! *cres:*
give us to hear him, Lord!

Lord! Save us! *ff*
Lord! Save us! *ff*
Lord! Save us! *ff*
Lord! Save us! *ff*

gva
ff
ff

Vain are our prayers and

Vain are our prayers and

Vain are our prayers and

Vain our prayers and

ff

tears— his life re - -

tears— his life re - - - -

tears— his life re - - - -

tears— his life re - -

- turns no more! A - - -

- turns no more! A - - -

- turns no more! A - - -

- turns no more! A - - -

- way! a - - way, from

- way! a - - way, from

- way! a - - way, from

- way! a - - way, from

The musical score is written for a vocal ensemble (four voices) and piano. The vocal parts are in the upper staves, and the piano accompaniment is in the lower staves. The key signature is B-flat major (two flats). The tempo and style are not explicitly marked. The lyrics are: "- turns no more! A - - -" and "- way! a - - way, from". The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex, flowing line in the left hand, often using sixteenth-note runs and grace notes. The overall mood is one of a dramatic or emotional scene.

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

God's just vengeance, A - - - way! and

gva

dim:

seek we the mer - - - cy

dim:

seek we the mer - - - cy

dim:

seek we the mer - - - cy

dim:

seek we the mer - - - cy

gva

dim:

pia
 seat! *ff* A - - - way! A - - - way! his
pia
 seat! A - - - way! his
pia
 seat! *ff* A - - - way! A - - - way! his
pia
 seat! A - - - way! his

gva
p *ff*
 wrath pur - - -sues us, a - - - way, and
 wrath pur - - -sues us, a - - - way, and
 wrath pur - - -sues us, a - - - way, and
 wrath pur - - -sues us, a - - - way, and
gva *gva*

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

seek we the mer - - - cy

mf

mf

mf

mf

loco

p

p

dim: pia

we dim: the mer - - - - - cy

we dim: the mer - - - - - cy

we dim: the mer - - - - - cy

we dim: the mer - - - - - cy

p

seat!

seat!

seat!

seat!

f

pp *cres:* *f*

The musical score is for page 127. It features four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The vocal parts sing the lyrics "we the mer - - - - - cy" with a *dim:* (diminuendo) marking. The piano accompaniment includes a melody in the right hand and a bass line in the left hand, with a *p* (piano) marking. The score continues with a section where the vocal parts sing "seat!" and the piano accompaniment features a *f* (forte) marking. The final section of the score includes a *pp* (pianissimo) marking, a *cres:* (crescendo) marking, and a *f* (forte) marking.

pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -
pia *for*
A - - - way! A - - -

dim:
dim: *pp* *cres:*

dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!
dim: *pp*
- way! A - - - way! A - - - way!

mf *dim:*
mf *dim:*

mf *p*

This musical score page, numbered 129, features a piano and orchestra arrangement. The top section consists of five staves: three for woodwinds (flute, oboe, and clarinet in B-flat) and two for strings (violin and viola). These staves contain whole rests throughout the first system. The piano part is written on a grand staff (treble and bass clefs) in the second system. The right hand plays a melody of eighth notes with slurs and accents, marked *pp*. The left hand plays a rhythmic accompaniment of eighth notes, also marked *pp*. The third system continues the piano part with similar notation. The bottom section of the page contains five staves: three for woodwinds and two for strings. The piano part continues on a grand staff. The right hand features a melodic line with slurs and accents, marked *ppp*. The left hand provides a rhythmic accompaniment. The score concludes with a double bar line.

RECITATIVE. — JOSEPH OF ARIMATHEA.

Nº 33.

Ye flee from th'avenger in the Heavens, but how shall ye escape the torment of your

a Tempo.

souls? *Andante Grave* ♩ = 96. No man e'er died like him— like

RECIT:

him none e - - - ver lived: Angels and men shall speak his endless praise.

Nº 34.

Grave. ♩ = 84. *f* *p*

He was the Christ, the Son of the Al - - migh - - - ty!

CHORUS OF THE DISCIPLES.

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

pia *for* *pia*

He was the Christ, the Son of the Al - - migh - - - - ty!

p *f* *p*

No 35. RECIT: JOSEPH.

Ye friends of Je - - sus, who his steps attended, fulfil your last sad

du - - ty to your Master. O Lamb of God! thy life of love is ended!

Adagio.

Within the dark and silent se - - pulchre from earthly cares re -

a Tempo. **RECIT:**

posing, sleep un - - - - disturb'd: as sleeps the infant on its Mother's

pp

a Tempo. *cres:* *for*

breast, until by God a--waken'd, When all thy chosen, cleansed by thy

cres: *f*

blood, shall meet be - - fore thee.

p

Nº 36. CHORUS OF THE DISCIPLES.

SOPRANO 1^{mo}

SOPRANO 2^{do}
ALTO.

TENORE.

BASSO.

LARGHETTO. ♩ = 96.

cres:

pia
Be - - -

pia
Be - - - lo - - - ved Lord thine eyes... we

pia
Be - - -

dim: *p*

- lo - - - ved Lord thine eyes we close, Here earth - - ly sor - - rows cares... and
close Here

Be - - lo - - ved Lord thine eyes we close,

- lo - - ved Lord thine eyes we close, Here

woes no more assail thee:

earth - - ly sorrows cares and woes no more assail thee:

Here earthly sorrows cares and woes no more assail thee:

earthly sorrows cares and woes no more assail thee:

cresc: *mf* *p*

Sleep,

Sleep,

pia Sleep, till an-gel-ic hosts... on

till an-gel-ic hosts on high,

Sleep, till angel-ic hosts on high, *pia* When

till an-gel-ic hosts on high... when thou shalt gain thy na-tive

high. *pia* when

when thou shalt gain thy native sky, triumphant hail... thee! *cres:*

thou shalt gain thy native sky, triumphant hail... thee! *cres:*

sky... triumphant hail... thee! *cres:*

thou shalt gain thy na-tive sky... triumphant hail thee! *cres:*

Be - - yond the star - - ry spang - - - led

dome, Thy

Be - - - yond the star - - - ry spang - - - led dome,

Be - - - yond the star - - - ry

star - - - ry spang - - - led dome,

spi - - - rit seeks its heaven - - - ly home,

Thy spi - - - rit

spang - - - led dome,

Thy spi - - - rit seeks its heaven - - - ly

To God's right hand as - - -

seeks its heaven - - - ly home,

thy spi - - - rit seeks its heaven - - - ly home, to

home, to God's right

- cend - - - - ing;

To God's right hand ascend - - - ing;

God's right hand as - - - - cend - - - - ing;

hand as - - - - cend - - - - ing;

pia Thy *pia* Thy *pia* Thy *pia* Thy

mf

life of toil and suff' - - ring o'er, His

life of toil and suff' - - ring o'er, His

life of toil and suff' - - ring o'er, His

life of toil and suff' - - ring o'er, His

peace a--waits thee e--vermore, his glo-ry
 peace a--waits thee e--vermore, his glo-ry
 peace a--waits thee e--vermore, his glo-ry
 peace a--waits thee e--vermore, his glo-ry

ne--ver end--ing! His peace a--waits... thee e--vermore, his
 ne--ver end--ing! His peace a--waits... thee e--vermore, his
 ne--ver end--ing! His peace a--waits... thee e--vermore, his
 ne--ver end--ing! His peace a--waits... thee e--vermore, his

glo-ry ne--ver end--ing, his glo-ry ne--ver end--ing!
 glo-ry ne--ver end--ing, his glo-ry ne--ver end--ing!
 glo-ry ne--ver end--ing, his glo-ry ne--ver end--ing!
 glo-ry ne--ver end--ing, his glo-ry ne--ver end--ing!

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